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ABSTRACT

"Creative Expression" designates a program at the University of Hawaii for the development of better oral language skills among the children of Hawaii. This essay describes the program as it operates in the public schools. A more general account of Hawaiian personality is given; Hawaiian children tend to be quiet and unresponsive in the classroom in a manner which many teachers find disconcerting. "Creative Expression" aims at helping the children overcome inhibitions by speaking, playing games, and participating in adaptations of the performing arts, such as dance, drama, and music. The author tells of her personal experience with Hawaiian children and rates the program a great success. (RB)

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CREATIVE EXPRESSION AMONG ETHNIC GROUPS IN HAWAII

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I. Who are Hawaii's Ethnic Groups?

Every ethnic group in Hawaii is a minority, the two largest, Japanese and Caucasian (or Haole) each comprising about 30% of the population. The oriental groups, Japanese, Chinese, Korean, fit easily into western cultural and educational patterns. Achievement oriented, goal conscious, oriental children strive to succeed and do succeed according to western standard.

The Polynesians, including Hawaiian, have not found western culture so agreeable. Less competitive, tending to enjoy life in the present instead of working for future rewards, their place in the Hawaiian economy may be more precarious than it was a generation ago. Polynesian groups include Hawaiian, one percent, part-Hawaiian, 18 percent, and Samoan, slightly less than one percent. The Hawaiians are decendants of the original sea-faring folk who sailed to Hawaii in their outrigger canoes long ago in the dim historical past. The Samoans have come from American Samoa largely in the past few decades.

Mrs. Shizuko Ouchi, director of the language arts program in the public schools of Hawaii, flew with me one weekend to visit a Creative Expression project at Hana-Maui with Hawaiian children. As the plane skimmed over sea coast Hawaiian villages she recalled that when she taught in these tiny places a generation ago, the Hawaiians lived from the land and the sea, growing their own taro and yams and fishing from the ocean. That healthy village life is now almost a thing of the past and in the world of the labor market many Hawaiians are bewildered and resentful and their children are

EM 009 745

not faring well in school. In the Hawaiian areas, as the statistics indicate, there are often more part-Hawaiians than those of only Hawaiian ancestry, but the Hawaiian life style prevails.

II. What is the Nature of Our Creative Expression Program?

"Creative Expression" as used in this paper, designates a program which has been gradually growing at the University of Hawaii for the past decade. It originated in attempts to develop more and better opportunities for oral language development in Hawaii's public schools. The oral language difficulties were two, pidgin-English dialect and "silent children." After experiencing American schools where Pennsylvania Dutch and Cajun French were spoken, the pidgin problem did not distress me. The silent classrooms did. I felt confident that if children were talking happily, joyfully, without restraint, expressing their own ideas and communicating with each other, their spoken language would improve and that "standard" English could become a useful second language.

College students at the University of Hawaii were, like the elementary school children, disconcertingly quiet, often causing visiting professors much uneasiness. The coeds assured me that "it's our oriental background." This may have been true but the problem remained and was compounded when these "quiet" college graduates became teachers and went into "quiet" classrooms. My search was to find ways to help both college students and elementary school children become more expressive. The "quiet" college students were mainly oriental, and they together with the oriental elementary school children, were in the main achieving well. Their problem was in verbal expression.

Not so for many Hawaiian areas. Silent these children often were, but non-achieving had caused apathy, feelings of failure, dull resentment. Their problem was two pronged: lack of language and poor self image.

The experimenting I was doing soon began to include elements of dance and drama. Movement and sound, dramatic situations using these plus speech in many ways, the whole activity based on wide application of sense perception, made up the experimental creative drama classes. With the drama was a strong intermixture of creative dance techniques, and some use of music. In our program then, "creative expression" meant that elements of the performing arts, dance-drama-speech-music, were blended together for the purpose of developing more effective communication in Hawaii classrooms.

From the very first these techniques were successful in creating more communication and there were fewer "silent children". Although the focus was on imagination, movement, and enjoyment rather than on speech models, the children's English began to improve for many reasons, among them the following:

1. the teacher's speech was heard in a highly delightful activity and had more influence because of this quality of delight.

2. the children were speaking a great deal more and fluency was proportionately increasing.

3. the children were consciously trying to speak in appropriate ways for many different kinds of characters.

Although these creative drama techniques were helpful to all ethnic groups in Hawaii in improving speech communication, gains among the Hawaiian Polynesian children were particularly dramatic, and several

state and national projects were funded for this ethnic group.

The following pages summarize some thoughts about several creative expression programs in various Hawaiian communities and adults who participated in them.

CREATIVE EXPRESSION AND HAWAIIAN CHILDREN

In all the concern about children who for want of a better term are called "culturally disadvantaged" few people stop to assess their very real advantages, among them, escape from the stultifying influence of middle class values. A university professor said recently, "I jumped straight from the poverty of my childhood and youth into a profession. Thank God I missed the middle class with it's stifling conformity and 'keeping up with the Joneses'". As this professor implied, the child from a low income family escapes the rigidity of the middle class with its pressure to conform. He is often "on his own" at an early age and he may develop the same direct durable approach to life as the professor.

A "disadvantaged" child isn't much concerned with being "right." Because he hasn't learned to conform, he is more free in his reactions, his thinking, his emotions, and in his physical movements. While he may be short of verbal language, he often possesses language of another kind, a physical expressiveness that is amazing, sometimes even alarming in its vitality.

A child who is talented in physical expressiveness welcomes drama and movement classes with relief, delight, and sometimes incredulity. School can be fun? School allows him a chance to be successful? In a drama class where his talents are valued, many a so-called "unsuccessful learner" has found his own way to success. While retaining his individuality, he begins to show growth not only in this free expressive activity but in other subjects as well.

For many years creative drama has flourished in a few upper income American suburbs where its value in developing intellectual vigor, physical grace and emotional balance has long been recognized. A decade or so ago I began experimenting with creative drama at the opposite end

of the economic ladder, with low income children in Hawaii. The success of this kind of teaching with these children was immediately apparent. Dramatic activity allowed them to use their natural physical expressiveness, and minimized their frequent lack of verbal development, while at the same time offering tremendous opportunity for verbal growth.

THE LIFE STYLE OF HAWAIIAN CHILDREN

The children who are considered "language problems" in Hawaii are frequently Hawaiians, that is, of Polynesian descent. Often they live in Hawaiian communities, not because of any wish to segregate, but because homestead lands are available to people of Hawaiian and part-Hawaiian ancestry. Changing life patterns and non-aggressive dispositions have allowed many of the Polynesian descendents to slide toward the bottom of the economic ladder.

The Hawaiian children live a hearty outdoor life, oriented to physical activity. They go fishing with their parents. They tumble about on the beach. They swim. Instead of "store bought" toys they play with shells, with pieces of driftwood, with rocks and coral worn smooth by ocean surf. They go crabbing. Over the weekend the whole family moves to the beach, where they eat whatever they fish out of the ocean, cook on a hibachi (originally Japanese but now used by all ethnic groups in Hawaii) and sleep under the stars or a canvas attached to an ancient car.

The parent's occupations are physically vigorous, too. Until this generation, many Hawaiians fished and tended their own taro patches for a living. A few still do. When that life style began to fail, they turned to other physical occupations -- truck driving, construction work, or entertaining tourists as singers, dancers, beach boys, and tour drivers.

Hawaiian children admire physical prowess and skills. Their heroes are sumo wrestlers, Olympic swimmers, Samoan fire dancers, baseball players, even hula dancers. Mothers and grandmothers dance the hula. So do fathers sometimes. Everybody plays the ukulele. Everybody sings. Political candidates, both men and women hula and play the ukulele at political rallies. A few years ago Honolulu's Hawaiian mayor was repeatedly re-elected after dancing the hula at political rallies.

The life style of Hawaiian children is physical. They talk with their eyes, talk with their movements, talk with whole bodies. How they can communicate without uttering a word! When they do use words, often their language is pidgin, surely the most colorful of all English dialects! Lest it die out too quickly, the Hawaii Visitors Bureau now gives brush-up courses for tourist guides.

SCHOOL ACHIEVEMENT IN HAWAIIAN AREAS

Hawaiian children, particularly in isolated rural areas, often do not achieve highly in school. How could they? The school says "Sit down. Sit still." The Hawaiian child's body is accustomed to motion, needs it. The school says "Speak quietly. Speak correctly." The Hawaiian child often has an accent or speaks pidgin, a dialect which teachers were, until recently, busily trying to eradicate. His spoken vocabulary, though colorful, is limited. The school says "Conform." Rebelling inwardly if not outwardly, the Hawaiian child becomes either a behavior problem or apathetic, sullen. For being what he is, he is punished, or forgotten.

Small wonder that he greets a creative drama class where he can be himself with relief and delight. He can move, yell, use his own language! The teacher assures him, "You can't make a mistake." His physical abilities, his use of sound and gesture, his delightful dialect are all assets. While he is learning other ways of speaking, his own language is never denigrated,

is, in fact, often needed and prized in dramatic activity.

CREATIVE EXPRESSION PROJECTS IN HAWAIIAN COMMUNITIES

Creative Expression projects (creative drama with a strong emphasis on movement) have been carried out in many communities on Oahu and the other islands. Four of these were funded by national or state grants. Their dominant aim was to improve the language of children considered to be deficient in spoken English, and in other aspects of the language arts.

The Hawaiian Homes Commission, a state agency, funded two projects, one at Pope School in Waimanalo (Oahu) and the other at Kualapuu, on Molokai. The Hana-Maui project was part of a Title I, P.L. 89-10 grant. The Kalihi-Uka project in Honolulu was an aspect of the Hawaii English Project, funded through Title III, P.L. 89-10.

Capitalizing on Strengths

Teachers and other educational leaders in Waimanalo, Kualapuu, Hana, and Kalihi-Uka were open to the possibility that a creative drama and movement program might cause an upsurge of language development in children as well as allow activating of other latent learning abilities. They believed this would happen, knowing that creative drama offers a way of learning which capitalizes on the natural physical expressiveness of the children. Hawaiian children already use physical movement with ease and grace. In the drama and movement class the child learns to refine this ability, to augment it, perhaps most important of all, to use it consciously and to be proud of his success in doing so.

A sense of the beautiful is another strength of the Hawaiian child. Bennie was ten, tawny-eyed with a set expression on his brown face. He

already had a police record. One day in playing the story "The Town Mouse and the Country Mouse," I asked: "What do you do when you are getting ready tc visit someone?" "You string a lei," said Bennie. This feeling for the beautiful in performing such gracious and gentle acts as stringing fragrant plumeria flowers and giving them affectionately to friends, is a natural daily occurance in the life of a Hawaiian child.

George was eleven, a big handsome half-Hawaiian boy, intelligent but "tough" and difficult in class. One day I carried some red hibiscus blossoms into the classroom. George picked up one and began brushing it softly back and forth across his face. He kept the flower with him and was more tractable all that morning. Like George many Hawaiian children respond strongly to their sense of beauty.

Love of flowers, trees, waterfalls, and other aspects of nature, is part of the heritage of the Hawaiian child. So is his imaginative life. He "sees" menehunes, the small Hawaiian elves. When the volcano erupts he says "Madam Pele is back!" and watches for the volcano goddess to appear not only near the eruption but even on other islands. Stories about her appearance at the Hawaiian Village Hotel and other public places sometimes circulate.

These strengths, ability to express thinking easily in movement, an aesthetic sense nurtured by the beauty of his natural surroundings, and an imaginative life fed by the living folklore permeating his existence, are brought by the Hawaiian child to the creative drama class, together with his lack of need to conform.

Exploring his aesthetic feelings and his imaginative thought through physical expression causes a mental growth hitherto not experienced. The child begins to trust and believe in himself. He discovers within himself

the ability to think. Expressing imaginative thinking in movement and then in language is a powerful process. Nurtured and encouraged it produces unusual depth of thought.

Our aim in all of these projects was to create situations which allowed children to explore their aesthetic and imaginative powers, first through motor responses, and then increasingly through sound and verbal language. Such exploring led directly into the realm of creative, imaginative thinking, setting free surprising abilities to learn, as well as constantly improving verbal communication.

Hawaiian Materials Used

Since Waimanalo, Kualapuu, Kalihi and Hana-Maui are all Hawaiian or part-Hawaiian communities, our material included many legends of Hawaii, and Hawaiian games, chants, and hulas. Some of our sessions began with activities like "The Menehune Chant," a simple floor hula. Sitting on our knees we chanted the Hawaiian words while telling the story with our hands. "Over there, in Maui, they are making and wearing beautiful lokelani leis" says the story. Other simple floor hulas, were Pupu Hinu Hinu, a story of playing with shells on the beach, and Ka Huli Aku, a fanciful woodland tale about little shells living in the trees.* Every Hawaiian hula tells a story in hand motions, and these and others often began our drama lessons.

"But these aren't creative," you say. No, the gestures and body movements are imitated, though every child interprets them in his own way. But in these songs and chants the children are sharing their own Hawaiian heritage, and developing that spirit of working together which is so necessary for creative group work. These patterned movements have another advantage also, in forming a bridge into more creative drama activities

*Copies available for participants.

which may cause shyness, giggling, or boisterous responses at first.

The children loved stories, of course, and heard them frequently in these classes. "The Hawaiian Lady and the Mynah Birds" was a frequent choice for beginning groups. The story, retold from an old oriental tale is engaging, the characters clear and familiar to the children, and the conflict scene uncomplicated. In the initial playing of this scene, the children are mynah birds, the teacher, the Hawaiian Lady. Each child responds only to the teacher who through her characterization helps him play his with strong belief. There is much vigorous physical movement as each mynah bird hops, jumps, and flies high, low and all around with many and varied motions. But each child as the mynah bird can at first work in his own kinesphere, the space immediately surrounding his own body. Working in a small space can cause children to concentrate more directly on the inner image from which they create their characterization. Stories and dramatic situations allowing these two conditions, much action within a limited space and the direct playing of a conflict with the teacher, cause a child to experience the essence of drama very early. Constant stressing of the concept that "everyone is different, everyone acts his own way," gives children courage to develop their own unique qualities.

In the beginning drama classes when stories are the basic material, there is no feeling that the whole story must be played. The interest and needs of the children decide this. When "The Hawaiian Lady" is told to beginning groups, it is the stimulus for movement, for simple characterization, and for beginning dialogue through sound. Much later in the year the story may be re-told and developed into a whole play.

Imagination is the Key

Neither at early sessions or at any later ones are there props, or costumes or "lines" to learn. Imagination, concentration, and thinking,

expressed both verbally and physically, carry the day. The children love these activities, growing self-reliant and aware of their own value, through constantly using their own unique quality and ability. Imagination can soar to heights which make costumes seem tawdry and props unnecessary.

Our children love monster stories, and there are many in authentic Hawaiian folklore like "Kauilani and the Sea Monster", a Kauai legend, or "Maui and the Giant Mo'o" (dragon). They love playing the heroes, Maui, or Kauilani, or Punia the akamai* boy who outwitted ten sharks. Family superstitions make the children chary of ghosts but Pele, the fire goddess is enjoyed by older children who can half-believe she is not real! Stories of the menehunes, those magic little men who reward kindness and goodness by building ditches and fish ponds at nights, are universal favorites.

With the Hawaiian tales we find many uses for the ipu, a Hawaiian percussion instrument made from a large gourd, for pu-ilis, the bamboo sticks which sound like rain or palm trees in the wind, and for coconut shell castanets. "Haole" instruments are often heard too, gongs, cymbals, triangles, and Taiwan drums. The children constantly make sounds themselves as they act, roaring like monsters, or raging like Kona storms; clanking with ghostly chains; bubbling like streams watering the taro patch, whispering like straw scarecrows, or blowing like a tradewind in the palm fronds. The children are quiet only when silence itself speaks, as when Maui, in utter breathless stillness, climbs Haleakala to snare the sun.

Story acting is of course only part of the program. Our children love to play-act in imaginative and mysterious worlds under-the-sea, or above the clouds. Equally they enjoy interpreting what they experience daily, beach

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*bright, intelligent

activities, for instance. It continues to surprise me that children of every age love playing "Waikiki Beach". Yet take a walk down to the real Waikiki Beach and there you will find adults as well as children building sand castles and chasing crabs. Perhaps digging in the sand and building sand castles responds to some elemental need?

Many other real life scenes are played. A favorite is often developed from reading the Sunday comics, followed by mother's efforts to get her child into the house to wash dishes or do some other chore. Laughter at "the best comic I ever read" and moans and groans at mother's calling always accompany delightful pantomime.

Extending Oral Vocabulary Through Dramatic Action

Present moods as well as past happenings offer excellent material for drama and movement sessions. One morning in Waimanalo, I found the children who were usually delighted with their creative drama class totally unresponsive, even belligerent. When I asked why, they burst out, "If you hadn't come we were going to see a movie!"

The teacher with the movie reel had vanished and so I improvised, "Show with one arm how you feel." Much pounding of desks and waving angry fists in the air followed together with wrathful sounds.

"Show your anger with both arms!"

"Be angry with your feet!"

"Show how wrathy you are with your whole body!"

"Now give a word telling how you feel!"

The vocabulary of these children was limited but they shouted "angry," "mad," "mean," and I added "irritated." We then made the four words into a rhythmic roaring chant, combining it with physical action to the ringing beat

of the gong. The stamping, waving of fists, and thrusting of bodies here and there turned into a wild and marvelous dance all over the room, and the children finally sat down roaring not with anger but with laughter. As a vocabulary builder it had a lasting effect. They loved the word "irritated" and each time they saw me they ran up to tell what had irritated them since my last visit.

It was fascinating to see how much clearer concepts became when they were first expressed in movement, then in sound, and finally in words. From these more or less accidental beginnings, we developed a new method of vocabulary building, taking ideas from school situations, stories, poems, incidents told by children, or simply from conversation. The concept was often explored in varying kinds and degrees of physical movement, so that it was understood at several levels of intensity (upset, annoyed, enraged) both kinesthetically and emotionally. Then as the child was enthusiastically participating in a meaningful physical experience, vocabulary was added. The concepts and words developed in this way soon became an active part of the children's mental equipment.

Understanding, thinking, conceptual growth and vocabulary can all grow simultaneously when dramatic action is the underlying principle. Vocabulary learned in action immediately becomes part of the child's daily speech. Not only the physical acting-out of the process but also the vigorous delight felt by children in this expressive activity, contributes to quick and lasting learning.

Extending Reading Vocabulary

Physical movement was so effective in developing oral vocabulary that we decided to apply it to reading vocabulary as well. In the Hana-Maui project we experimented with raising reading level. Each week the concepts were presented orally, in the telling of a story. Then the stories were acted and

the concepts expressed, both verbally and in physical action. Only after the children had thoroughly enjoyed acting and dancing the story did they read it. This meant that concepts and vocabulary, when found in the stories, which were Hawaiian myths and hero tales from the children's ancestral heritage, were not only thoroughly understood but very much anticipated and valued. There was no struggling over obscure ideas, but much use of context clues. Children who had never enjoyed reading, suddenly found it was fun. Attitudes toward reading changed very quickly and even skills began to improve. Unfortunately the project was too brief to see great change in reading skills, but significant changes were beginning to occur.

UNDERLYING PRINCIPLES IN THE CREATIVE EXPRESSION PROGRAM

1. Underlying principles in all these projects were these:
   a. Begin with the child's own ethnic background. Become familiar with it, enjoy it with him, extend it, and develop creative activities from it.
   b. Accept, use, and enjoy his own language, strengthening it, while exploring also more universal verbal forms.
   c. Constantly emphasize that "you are doing it you own way," and Everyone is different" to nurture stronger self-concepts and to support divergent thinking.
   d. Introduce new knowledge and vocabulary in a situation of great enjoyment, with as much fun, excitement, delight, as possible.
   e. Seize learning possibilities when they appear spontaneously, but constantly plan for introducing new and appealing learnings also.
   f. Work with the children. Be in the midst of their activities as a co-worker and participator, not directing or imposing authority.

g. Always make very clear to the children your belief that they are delightful, enjoyable, acceptable as they are, and that they are constantly learning and growing. Be sure they see their own progress.

FOR ALL ETHNIC GROUPS AND ALL AGES

The projects described in this paper have been in Hawaiian communities with Hawaiian children. Similar results have been observed in Samoan and Filipino immigrant children particularly in the English Language and Cultural Orientation Project, so ably directed by Mrs. Frances Shimotsu. Japanese children too, respond delightedly and show marked gains in verbal ability. Black children on the mainland have many of the strengths noted earlier for the Hawaiian children. Both published studies and my own experience in teaching and observation, though limited, indicate that their responses are similar.

Studies of college students indicate that they experience increased awareness of self, "I understand myself better"; express themselves more freely, "I've lost many inhibitions"; find release of their powers, "This helped me to get out of myself"; and feel a great personal growth, "I feel richer inside!" They also developed increased awareness of others and their environment, "I am more understanding of interpersonal relationships," and "I find life more meaningful."

Parents, in classes devoted to helping them plan and carry out learning activities with their own children at home have said, "I'm more sensitive to my child," "I listen to my children more carefully," and "This class has been a great thing for me personally."

There is, in fact, no age limit on its growth to be made through this imaginative and physically oriented activity. All ethnic groups and all age levels find creative expression an avenue for growth and happiness.

APPENDIX

EVALUATION OF THE CREATIVE EXPRESSION PROJECT

Teachers who observed the projects at Waimanalo, Kualapuu, Hana-Maui, and Kalihi-Uka all believed the children in the Creative Expression programs had gained in oral language as well as in other academic areas and in personal development. Changes noted in the Hawaiian children were similar in all four projects. Tables for Kalihi-Uka and Hana-Maui are given below.

Kalihi-Uka

At the close of the first year, the twelve Kalihi-Uka teachers who had observed the Creative Expression program gave unstructured answers to the following questions.

1. How do you feel about the creative drama program?
2. What does it do for children?
3. What effect does it have on their language development?
4. Has it helped you as a teacher, if so, how?

The items on this check list were taken from those answers. They were then arranged under the following categories and the twelve Kalihi-Uka teachers, whose children were involved were asked to fill out the questionaire. The tabulated results follow.

EVALUATION OF KALIHI-UKA CREATIVE DRAMA PROGRAM

I. LANGUAGE DEVELOPMENT OF CHILDREN

A. Developing Better Oral Expression

	Very Much	Some	Not at all
1. Encourages use of complete and more complicated sentences	8	4	0
2. Develops better speech intonation	9	3	0
3. Encourages more clear enunciation	8	4	0
4. Provides excellent opportunities for spontaneous use of oral language	11	1	0
5. Encourages more use of oral language (greater speech) flow	11	1	0
6. Is especially helpful to the child who has very little language	10	2	0

B. Developing New Oral Vocabulary

1. Encourages children to learn new words and to use them correctly	8	4	0
2. Provides opportunities for children to use more vivid and more descriptive words	10	2	0
3. Helps children to be aware of how useful descriptive words are	9	3	0
4. Shows children that working with words is fun	10	2	0

C. Developing Better Listening Habits

1. Helps children listen more carefully to their peers	10	2	0
2. Helps children listen more attentively to the teacher	10	2	0

D. Developing Thinking

1. Helps children to think more effectively	8	4	0
2. Helps children to think things through	9	3	0

	Very Much	Some	Not at all
3. Helps children to think independently	10	2	0
4. Arouses children to imagine	11	1	0
5. Helps children to be more observant and critical in evaluating other children's thinking (expressed in words or movement)	11	1	0
6. Encourages children to remember the sequential order of story events	9	3	0
7. Encourages children to think and react without feeling inadequate or embarassed	11	1	0
8. Helps children to appreciate ideas of others	10	2	0

II. PERSONAL DEVELOPMENT OF CHILDREN

A. Reactions of Shy Children

	Very Much	Some	Not at all
1. Helps shy children to express themselves	8	4	0
2. Helps the reserved child to be a more active participant in a group situation	10	2	0
3. Helps shy children to be less hesitant in participating	10	2	0

B. Reactions of Aggressive Children

1. Helps aggressive children release their feelings	10	2	0
2. Helps the active child learn to be a more effective participant	10	2	0

C. Eagerness of Children to Express

1. Makes children eager to express themselves verbally	11	1	0
2. Makes children eager to express themselves physically	10	2	0
3. Allows children to be more verbal	11	1	0
4. Allows children to be more expressive physically	12	0	0
5. Gives the whole class a feeling of being able to communicate and act in wholesome ways with each other	9	3	0

	Very Much	Some	Not at all
6. Provides opportunities for children to express themselves in their own ways with no right or wrong answers	12	0	0
7. Gives children opportunities to express their inner thoughts	10	2	0

D. Development of a Stronger Self Concept

1. Helps children experience better social relationships in the classroom	6	6	0
2. Allows children to be free to feel emotion	12	0	0
3. Allows children to be free to experience	10	2	0
4. Provides opportunity for children to enjoy life more and to be more enthusiastic	8	4	0
5. Helps children develop more self-confidence	11	1	0
6. Frees children's inhibitions	11	1	0
7. Gives children more poise	10	2	0
8. Helps children develop better self control, e.g. waiting for a turn to speak	9	3	0
9. Provides opportunity for children to release emotional tension	10	2	0

III. ESTIMATION OF PROGRAM BY OBSERVING TEACHER

A. Help to the Teacher-Observer

	Very Much	Some	Not at all
1. Gives the teacher an opportunity to observe the children and to understand them better	11	1	0
2. Provides the teacher with helpful background information of good literature (poems and stories)	8	4	0
3. Helps the teacher learn and become aware of different techniques to create interest in working with children	12	0	0
4. Shows the teacher ideas to use for effective classroom control	8	4	0
5. Helps the teacher learn to ask questions which demand thinking and expressing of the child	7	5	0

B. Program for Next Year

1. I hope this program continues next year	12	0	0

Hana-Maui

The Hana-Maui project was shorter and reached fewer children than Kalihi-Uka. Two classes of children chosen because they were having reading difficulties were involved, one including lower elementary, one upper elementary children. These met for eight sessions, every second Saturday during one Spring semester. Six elementary teachers observed the Saturday sessions, while studying creative drama themselves with the project director and carried on follow-up work in their classrooms during the fortnight interim. At the close of the semesters work, they, with the project director constructed the following check list and evaluated the children's growth.

EVALUATION - HANA-MAUI PROJECT

I. READING

A. Attitudes Toward Readings

	Very Much	Some	Not at all
1. The children read the story already acted in drama class more enthusiastically	6	0	0
2. They read other stories in the classroom with more enthusiasm	5	1	0
3. They look at trade books and other reading materials with more interest	3	2	0
4. They are more eager to read other materials in their regular classroom	4	2	0
5. Their general attitude toward reading seemed more accepting at the end of the project	6	0	0

B. Reading Abilities

1. They read the drama stories aloud with more expression	5	1	0
2. They read other stories aloud with more expression	1	5	0
3. They attack new vocabulary more effectively	3	3	1
4. They read other stories silently with more understanding	3	2	1

II. ORAL LANGUAGE

A. General Use of Language

	Very Much	Some	Not at all
1. Their oral language is much more spontaneous	6	0	0
2. They tend to use more standard English forms (instead of pidgin)	4	2	0
3. They tend to use more of a standard English intonation	4	2	0
4. Their enunciation is more clear	3	3	0
5. The shy children are talking more	5	1	0

B. Vocabulary Expansion

1. There is more enjoyment of words and their use	3	2	1
2. The children are using more descriptive words	3	2	1

C. Story Telling

1. The children have more ability to re-tell the creative drama stories in sequence	4	2	0
2. They have more ability to tell other stories in sequence	2	4	0
3. They use more detail in telling the creative drama story	3	3	0
4. They use more detail in telling other stories	1	5	0
5. They enjoy telling stories more	3	3	0

III. PERSONAL DEVELOPMENT

	Very Much	Some	Not at all
A. The children seem happier and more enthusiastic in school	6	0	0
B. They get along better with others	4	2	0
C. They seem more self-confident and poised	3	3	0